

1909
June 22
Lochn

CATALOGUE
OF THE
VALUABLE AND IMPORTANT COLLECTION
OF
ENGRAVED GEMS
CAMEI and INTAGLI

COMPRISING

Some of the finest examples of the Glyptic Art, with many
other interesting specimens of gem engraving of
all countries and times

AND INCLUDING

Several of the MARLBOROUGH GEMS, and others from most of the
principal early Collections and those dispersed of late years

FORMED BY

CHARLES NEWTON-ROBINSON, ESQ.

Of 11 Chesterfield Street, Mayfair, W.

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On TUESDAY, JUNE 22, 1909

AT ONE O'CLOCK PRECISELY



May be viewed on the Friday and Monday preceding, and
Catalogues had, at Messrs CHRISTIE, MANSON AND WOODS' Offices,
8 King Street, St. James's Square, S.W.

L. 67775

2618-520

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

NOTE.

THE majority of the engraved gems described in this Catalogue are mounted in gold as rings or pendants.

The Collection has been formed during the last twenty years, as a representative illustration of the Glyptic Art, from the earliest times down to the 19th Century.

Many of the gems have been described and figured in the principal treatises on this subject, such as those of Gori, Bracci, Story-Maskelyne, King and Furtwängler (in his "*Antike Gemmen*"). Most of the principal private gatherings of the past are represented in this Collection, at least by one or two examples—amongst others the Arundel, Bessborough and Marlborough Cabinets, and those of Mariette, Count Caylus, Meyer, Hertz, Uzielli, Baron Roger de Sivry, Castellani, Alfred Morrison, Furtwängler and Forman. Many of the other gems are previously undescribed, and in several cases come direct from Greece and the East.

Seventy of the Greek camei and intagli were shown at the *Burlington Fine Art Club's* Greek Exhibition in 1903, and are figured and described in the *Illustrated Catalogue* 1904, from which the descriptions of these items have been abbreviated, a reference being given thus (B.F.A.C.).

The Illustrations of the Intagli are one-sixth above actual scale.



4



5



3



6



7



8



11



17



9



17



16



13



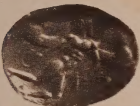
15



16



29



20



23



24



45



25



44



30



29



57



41



43



44



52



42



54



17



25



28



27

CATALOGUE.

On TUESDAY, JUNE 22, 1909,

AT ONE O'CLOCK PRECISELY.

ANCIENT EGYPTIAN SCARABS, ETC.

- | | |
|--|------|
| 1 CORNELIAN SCARAB, with intaglio of a Sphinx, recumbent over the dead body of a man; and an oblong yellow jasper Bead, engraved in flat relief on one side with the figure of a man wearing high head-dress, and on the other side in intaglio with a falcon. The work is spirited, and the gem is interesting as an <i>unfinished</i> specimen | 6 10 |
| 2 Two scarabs of "Tharros" type, of green jasper: one represents a man adoring a winged deity; the other a hieratic subject | 1 10 |

PHŒNICIAN SCARABS.

- | | |
|--|------|
| 3 LARGE SCARAB, of lapis-lazuli, Phœnician work: on the base, in intaglio, the figure of a priest with vulture-head, walking with a staff
<i>From the H. Hoffmann Collection</i>
<i>See Illustration</i> | 5 10 |
| 4 NUDE MAN, with long hair and beard and a tail, struggling with a lion: dark green jasper scarab, of "Tharros" type
<i>From the Uzielli Collection. Fifth, or Sixth Century (B.F.A.C., O, 89)</i>
<i>See Illustration</i> | 10 |

- 4 5 Burnt cornelian scarab, with intaglio of a Sphinx; and a scaraboid, on basalt (?), the intaglio representing the fish-god. On the back a female face in relief 2

See Illustration

"MYCENÆAN" GEMS.

- 24 6 A WOUNDED LION: unusually fine "Mycenæan" intaglio, on a lenticular pebble of hematite—from the Bourguignon Collection; also a monster animal: intaglio on a brown pebble, set as a seal 2

See Illustration

ANTIQUÉ GREEK SCARABS.

- 5 10 7 A winged gryphon, in profile, red sard, elongated scarab, antique gold ring setting

Fifth Century. From the A. Morrison Collection (B.F.A.C., M, 130)

See Illustration

- 19 8 NUDE YOUTH, perhaps a negro slave, squatting down, his hands resting on his left knee, from his left elbow hangs an aryballos, "Cable" border: red cornelian scarab of fine workmanship (B.F.A.C., M, 131)

The subject is found on Attic stelae of the fifth Century. Furtwängler, plate LXIII. No. 2. From the A. Morrison Collection. The same subject is found on one of the earliest known camei on the back of a scarab in the British Museum

See Illustration

- | | | |
|----|---|-----------------------------------|
| 9 | LIONESS, in profile, passant to right: pale sapphirine chalcodony scarab | 16 10 |
| | <i>Described by Furtwängler, plate LXIII. No. 11. From the A. Morrison Collection (B.F.A.C., M, 132)</i> | |
| | <i>See Illustration</i> | |
| 10 | WINGED ANGUIPEDE GIANT: red cornelian scarab | 10 10 |
| | <i>Fifth Century work. From the A. Morrison Collection. Furtwängler, "Antike Gemmen," plate LXIII. No. 14 (B.F.A.C., M, 142)</i> | |
| | <i>See Illustration</i> | |
| 11 | GREEK WARRIOR, in full armour, with spear, kneeling behind his buckler: red cornelian scarab—from the A. Morrison Collection. <i>See Furtwängler's "Antike Gemmen," plate LXIII. No. 26 (B.F.A.C., M, 143)</i> Nude charioteer in a biga, with palm-branch: red cornelian scarab—from the A. Morrison Collection—see <i>Illustrations</i> (B.F.A.C., O, 88); Fifth Century scarab, [on dark red cornelian, engraved with a funereal urn—from the <i>Forman Collection</i> | 9 10

3 |
| 12 | Four scarabs and scaraboids, of early date, from Athens, three of which bear intagli of lions, and one of a deer, executed upon pebble-stones; and a small burnt sard scarab of Sixth Century work, with intaglio of a lion | 2 10

2 |
| 13 | Large scarab, of green moss-agate, found at Golgoi in Cyprus by Colonel Massy; subject of the intaglio, Hecate with her dogs—has affinity with some early cylinders found by Cesnola in the Curium treasure—see <i>Illustration</i> ; also two early scarabs, on reddish cornelian, one with intaglio of a dog playing with a ball, the other of a crouching animal | 2 5

3 |
| 14 | Early scarab, of "Tharros" type, green jasper: intaglio of Heracles, with a bow—from the <i>Hoffmann Collection</i> ; another, with intaglio of a centaur and two lions—brought from Dali (Idalion), Cyprus; and another, of whitish chalcedony, with intaglio of a cock and hen pairing | 3

3 |

ANTIQUE GREEK SCARABOIDS.

- 30 . 15 A CRANE, standing on one leg, with the other draws a bow held in its beak: light brownish cloudy translucent chalcodony, oval scaraboid

This interesting gem recalls a smaller and rather more finished scaraboid from Kamiros, at the British Museum (Cat. No. 121), having a similar whimsical subject of a crane wearing a stag's horn. Fifth to Fourth Century work. From the Forman Collection

Is the subject an allusion to the War of the Cranes and Pygmies? (B.F.A.C., O, 83)

See Illustration

- 5 5 16 Scaraboid, of banded agate, on which is engraved in intaglio a fly—from Athens; another, of rock-crystal, with intaglio of a Sphinx seated on haunches, in profile—Fifth Century, from Athens (B.F.A.C., O, 90) 2

See Illustration

- 7 10 17 Head of a negro, on a black jasper scaraboid, with "cable" border and rounded back—recently from Cyprus, Fifth Century work (B.F.A.C., O, 92); also a small scaraboid, of rock-crystal: the intaglio a frog, inscription NAV—from Rhodes 2

See Illustrations

EARLY GREEK CAMEO.

- 4 18 A Sow, standing in profile to left: early Greek cameo on an Oriental onyx of two layers; no setting

The subject closely resembles the figure of a sow found in intaglio on certain scaraboids of the Fifth or early Fourth Century

This gem is from the A. Morrison Collection (B.F.A.C., O, 91)

See Illustration

ANTIQUE GREEK LEAF-SHAPED RING-STONES, ALSO GOLD AND SILVER INTAGLIO RINGS.

- | | | |
|----|--|-----------|
| 19 | An Ox: intaglio on leaf-shaped pale green serpentine— <i>early Greek, from Athens</i> ; and a pheasant: in cameo, on a two-layered onyx of leaf-shape, set in antique plain gold ring 2 | 3 10 |
| 20 | EROS, FLYING, WITH LYRE AND WREATH, as seen on some early Greek vases: intaglio on a leaf-shaped red sard
<i>The work is spirited and of the Fifth Century, and has its original beautiful gold setting as a ring, the bezel being a very fine example of goldsmiths' work</i>
<i>See Illustration</i> | 36 |
| 21 | Eros, flying, with lyre and wreath, the same subject as the preceding one: intaglio on antique Greek (Fifth Century) gold ring, the bezel leaf-shaped | 2 |
| 22 | Two antique Greek silver rings, one with intaglio of a nude man bearing another on his shoulders, the other with intaglio of a nude male figure advancing with a shield, both have leaf-shaped bezels— <i>Fifth to Fourth Century work</i> | 3 15
2 |

ANTIQUE GREEK RING-STONES—INTAGLI.

- | | | |
|----|--|--------|
| 23 | GRYPHON ATTACKING AN ARIMASP: antique Greek intaglio of quadrangular shape on a brown sard
<i>From the Roger de Sivry Collection</i>
<i>See Illustration</i> | 17 |
| 24 | BULL BUTTING: a fine early Greek intaglio on a blood-red sard, resembling the bull on coins of Thurium—from the <i>A. Morrison Collection</i> — <i>see Illustration</i> ; also a Gryphon: fine intaglio on a brownish pebble | 5
2 |

- | | |
|---------|--|
| 5 10 . | 25 Priestess with torch: early Greek intaglio on red sard—from Rhodes; and a Nude Man, riding on a monster, half goat, half fish: early intaglio on a golden sard— <i>figured and described by Furtwängler</i> ("Antike Gemmen") 2 |
| 3 15 . | 26 Male comic mask, on a greyish-brown sard: spirited Greek intaglio, inscription TEIMΩN— <i>see Illustration</i> ; and Head of a Greek warrior, wearing crested helmet, below, his sword: on yellow sard with milky upper layer, intaglio 2 |
| 18 10 . | 27 Three Greek youths on horseback: Greek intaglio on hematite—from the Castellani and Archer-Houblon Collections— <i>see Illustration</i> ; and a small intaglio of Philoctetes 2 |
| 40 . | 28 Youthful female head, in profile: pale brown chalcedony—the character of the engraving strongly recalls certain Greek coins (B.F.A.C., M, 158); and a nude female figure, in profile, holding out a Greek helmet: intaglio on a true sapphire of great beauty (fragment only)— <i>Third Century work</i> (?) (B.F.A.C., M, 154) 2
<i>See Illustrations</i> |
| 8 . | 29 Apollo, partially draped, standing before a tripod, playing the lyre: golden sard (B.F.A.C., M, 144); and Artemis riding a stag: golden sard— <i>slight, spirited Third Century Greek work, probably perpetuating an early bronze figure</i> (B.F.A.C., M, 148) 2
<i>See Illustrations</i> |
| 8 10 . | 30 STAG, in profile to right, in precisely the same attitude as in the cameo, next described: fine golden sard
<i>Slight, delicate, spirited engraving of the Fourth Century</i> (B.F.A.C., M, 150)
<i>See Illustration</i> |

ANTIQUE GREEK CAMEOS.

- 31 STAG, with large branching horns, scratching himself with right hind-leg : Oriental onyx cameo of two layers

13

A beautiful little Greek cameo, strictly analogous to the intaglio, Lot 30, which appears to be of the Fourth Century (B.F.A.C., M, 149)

- 31A WINGED GRYPHON : Oriental onyx cameo of two layers—from the Marlborough Collection, No. 736 (B.F.A.C., M, 151)—see *Illustration* ; and a Greek cameo : on onyx of two layers, representing the contest of Athene and Poseidon—from Baron Roger de Sivry Collection. *Third Century work (?)*

5 10

2

- 32 YOUTHFUL WARRIOR, nude, wearing helmet, and a round shield, seizes by the hair a wounded Amazon, who is kneeling on the ground ; in the background a horse gallops away : Oriental onyx cameo of two layers, both of a translucent milky-white tinge

30

Rather high relief. A similar cameo found at Rome is now in the Bibliothèque Nationale. Furtwängler says the type is of the Fifth Century. This one is from the Marlborough Collection, No. 327 (B.F.A.C., M, 171)

See Illustration

- 33 GREEK WOMAN WITH BABY : antique Greek cameo on a two-layered onyx ; fine work

14

From the Lherie and Roger de Sivry Collections

See Illustration

- 34 GREEK WOMAN PLAYING PIPES, seated before a small statuette of Eros : an early cameo on a two-layered onyx, set in gold as pendant

14 10

See Illustration

- 17 35 HEAD IN PROFILE OF ATHENA, wearing crested helmet, ornamented with the figure of a winged gryphon; the enamelled gold setting is modern: Oriental onyx cameo of three layers

A cameo probably of the Alexandrian period (B.F.A.C., M, 165)

See Illustration

- 14 36 A CAMEO, on a variegated agate onyx, representing a youthful female head in full face, with abundant hair. It appears to be antique Greek, perhaps of the Third Century B.C., and resembles some small bronze masks of that period. Modern gilt bronze setting

See Illustration

- 10 37 A CAMEO, in high relief, on an onyx of three strata. The subject is the bust of Athene, in profile. Mounted in an enamelled gold frame

- 13 10 38 ARTEMIS, in profile to right, with profuse dark locks, arranged in a thick bunch on the crown of the head: cameo on fine Oriental sardonyx of three layers

From the Marlborough Collection, No. 72 (B.F.A.C., M, 168)

See Illustration

- 7 10 39 BACCHANTE, dancing to right; in her left hand a *thyrsos*: Oriental onyx cameo of two strata. Bold summary work of great spirit and beauty

From the A. Morrison Collection (B.F.A.C., M, 163)

- 4 40 A horned animal, in profile: fine Oriental onyx cameo, of two layers (B.F.A.C., M, 147)



32



65



34



82



33



31^A



94



38



35



96



37



58



100^A



83



97



55



36



90



18



90

GRECO-PERSIAN GEMS.

- 41 LION IN PURSUIT OF A RUNNING STAG, on whose back he is just about to leap: dull orange yellow cornelian, with reddish spots; best Greco-Persian work of the Fifth Century. The eagerness of the lion, the fright and exhaustion of the stag, whose tongue lolls from its mouth, are rendered with the utmost spirit.

This gem is said to have been found near the site of Babylon (B.F.A.C., M, 157)

See Illustration

- 42 PERSIAN ON HORSEBACK, attacking a Greek on foot: sapphirine chalcedony. Oblong, of "casket" shape, the upper half bevelled on all four sides and truncated (B.F.A.C., O, 82)—*see Illustration*; also A LARGE SCARABOID, of burnt chalcedony, unset. It bears an intaglio of a man and woman in adoration before a seated deity—*Greco-Persian work; Fifth or Fourth Century B.C.*

- 43 Intaglio of a priest, with right arm upraised in an attitude of adoration: pale amethyst

A very unusual gem, recently from the East (B.F.A.C., M, 145)

See Illustration

- 44 Small agate conoid seal, with well finished intaglio of a King wrestling with a lion; and a metal ring, with intaglio of a Persian on horseback, galloping after a horned antelope, which he is trying to spear (B.F.A.C., O, 85)

See Illustration

GRECO-EGYPTIAN.

- 44A A FOUR-SIDED GEM, of oblong shape, with nearly square section, having the figure of an Egyptian divinity lightly sketched out on each of its faces; the gods represented are Isis, Anubis, Ammon, and another: pale sapphirine chalcidony— $15\frac{1}{2}$ mm. long, 9 mm. wide, 8 mm. high; perforated longitudinally

From Professor Furtwängler's Collection

Furtwängler, in his "Antike Gemmen," q.v., vol. iii. pp. 400, 401, described this gem at great length as an unique example of the technique of a Greek engraver practising in Alexandria between the Third and First Centuries. It shows how he began by sketching a free outline of the design with the diamond point upon an already polished stone, and then proceeded with a rather coarse wheel, to hollow out the deeper parts of it (B.F.A.C., O, 82)

See Illustration

- 45 CLEOPATRA, bust in profile to left, with long plaited locks, restrained by a broad fillet, and wearing Isiac emblem: intaglio on a wine-red garnet—from the A. Morrison Collection. See Furtwängler, plate LXIII. No. 27 (B.F.A.C., M. 146)—see *Illustration*; and a female tragic mask: cameo in high relief on a true emerald—from the Hertz Collection (B.F.A.C., M, 152) 2

- 46 ISIS: intaglio on a garnet—*Greco-Egyptian work*, No. 44 of the Marlborough Gems

- 47 Cameo on a sardonyx of two strata: it represents a nude man with head-dress of Egyptian type, holding with one hand a lion-whelp, and with the other part of the carcass of another animal

- 48 EUROPA, riding sideways on a galloping bull among waves: Oriental onyx cameo of two layers. In the margin is a chip, which was probably the occasion of this important cameo never having been finished. The subject is, however, completely roughed out, and the gem is interesting as it shows the antique technique at this stage

Said to have been found in Egypt (B.F.A.C., M, 167)

See Illustration

- 49 A wine skin (?): Egyptian intaglio on hematite, on the back an inscription in Greek letters, a similar gem is figured by Caylus; also A SCENT-BOTTLE, of Greek type, of banded onyx—found at Fayoum, Egypt, from the Forman Collection; also another, smaller 3

- 50 AGATE SCENT-BOTTLE, in the form of an amphora, with two handles

Antique Greco-Egyptian work; from the Forman Collection

ASIATIC GREEK GEMS.

- 51 NUDE BACCHANT, with head thrown back, almost in profile, dancing, he has a short bushy tail, a lion's skin is thrown loosely over his left arm, which bears a *thyrsos*: intaglio on a most beautiful golden sard

The work is slight, but of the utmost delicacy and spirit; some parts executed with the diamond point alone. Brought lately from Trebisonde (Trapezos). Second Century work (?) (B.F.A.C., M, 155)

See Illustration

- 15 52 A LION, in profile to right, both forepaws outstretched, as if suddenly arrested, behind him a tree: pale sapphirine chalcedony

Probably a sawn scaraboid, since at the back the longitudinal perforation is visible. The drill was evidently introduced from both sides, the perforations not exactly meeting. Fifth Century (B.F.A.C., M, 156)

See Illustration

- 4 5 53 Scaraboid, of grey chalcedony, with intaglio of a hind squatting on the ground—*Fourth Century Greek work, found at Bel Keor, Asia Minor*; and Pegasus: intaglio on red sard 2

- 7 54 Greek warriors fighting: a small early Greek intaglio on a fine golden sard

Found at Haifa

HELLENISTIC GEMS.

- 15 55 GREEK WARRIOR LEAPING FROM HIS HORSE; he is armed with helm, cuirass and round shield, bearing a head of Medusa: set in an old French mount enamelled on gold: a beautiful Oriental cameo of four strata

Third to Second Century work (B.F.A.C., M, 161)

See Illustration

- 28 56 HERMES, in his left hand the god holds a caduceus, and in his right a cornucopia: intaglio on a beautiful wine-coloured garnet

Furtwängler, plate LXV. No. 8, calls it Hellenistic (B.F.A.C., M, 160)

See Illustration



61



56



57



60



62



59



63



65



70



72



66



76



77



75



64



73



73



77



68



69



71



75



75

- | | | |
|----|--|-------|
| 57 | A YOUTH, standing by a columnar altar, teasing a tortoise with a stick: intaglio on a brilliant golden sard with reddish streaks
<i>Hellenistic work in a manner, and on a stone closely resembling that of the "Apollo and Coronis" of the Marlborough Cabinet (B.F.A.C., M, 172)</i>
<i>See Illustration</i> | 16 10 |
| 58 | CAMEO GROUP, of three figures; in the middle a nude youth is playing with a dog; behind him a draped female, seated, holds a <i>thyrsos</i> ; in front dances a nearly nude figure, bearing a wineskin: Oriental onyx two strata (B.F.A.C., M, 173)
<i>See Illustration</i> | 16 10 |
| 59 | Galene or Leander, swimming: intaglio on golden sard
<i>See Furtwängler, plate LXV. No. 26 (B.F.A.C., M, 174)</i>
<i>See Illustration</i> | 4 10 |
| 60 | MILO BEARING A CALF, below, the inscription МОКОВ: intaglio on burnt sard
<i>It is fine work; the subject has been repeated by Italian medallists of the Renaissance. From the A. Morrison Collection</i>
<i>See Illustration</i> | 14 |
| 61 | NUDE ATHLETE, catching a spear which he has thrown into the air: intaglio on banded agate
<i>The work is extremely forcible and spirited, the momentary attitude astonishingly well caught. Furtwängler describes this gem in "Antike Gemmen," plate LXIII. No. 37, and ascribes it to the First or Second Century. From the A. Morrison Collection (B.F.A.C., M, 183)</i>
<i>See Illustration</i> | 31 |
| 62 | A GREEK WARRIOR, advances, spear in hand, in defence of a comrade who kneels behind him, pierced with a spear, but still upholds his bow: intaglio on pale plasma of unusual tint
<i>From the Marlborough Collection, No. 607, and figured in the "Marlborough Gems," vol. i. No. 42. Third Century (?) (B.F.A.C., M, 180)</i>
<i>See Illustration</i> | 24 |

57. 63 A BACCHANT, or youthful Bacchus, his hair wreathed with ivy-leaves and berries, the head upraised, the ends of a fillet fall over the shoulders. Bust nearly in full face: intaglio on an orange-red sard of exceptional brilliance

This exquisite gem is in an admirable state of conservation, and is from the Marlborough Cabinet, No. 212, and before that was in Lord Bessborough's Collection. Subject, stone, and design could not be more happily matched. Engraved by Worlidge, and in the "Marlborough Gems," vol. ii. No. 13 (B.F.A.C., M, 182)

See Illustration

150. 64 HERMES, the upper portion of a very large intaglio; in the field before him a caduceus: brown striated agate, shape originally oval

Fine, shallow, rather "wiry" engraving, of high excellence. Furtwängler, who figures it in "Antike Gemmen," plate XXXVIII. No. 30, finds in it a reminiscence of the Doryphorus of Polykleites. From the Marlborough Cabinet, No. 387. Figured in the "Marlborough Gems," vol. ii. No. 16 (B.F.A.C., O, 86)

See Illustration

55. 65 BUST OF THE YOUNG BACCHUS, his long hair, confined by an ivy-wreath and fillet, falls in loose locks upon each shoulder: fine Oriental sardonyx cameo of three layers, dark brown, bluish milky-white, and deep brown; all translucent. The ivy-wreath and one curling lock are represented in the upper brown stratum, the bust in the bluish-white; but some locks are in relief out of the lowest brown layer; a treatment corresponding, in a cameo, to that of the loose hairs in the black sard "Antinous" and the "Hermes"

This splendid cameo is from the Marlborough Collection, No. 185. It was also an Arundel gem. Mr. Story-Maskelyne considers it a portrait in the character of Bacchus (B.F.A.C., M, 177)

See Illustration

- 66 HEAD OF A GREEK YOUTH (Antinous?), in profile, with thick, short, curly locks falling over his forehead and low on the neck; he bears a staff diagonally across the left shoulder: black sard, set "dark," probably in the Sixteenth Century, in a massive gold mount, on which missing portions of the gem are restored also in gold; the stone has been cracked across, and there are several small chips; behind the shoulder, inscribed nearly vertically, are the letters ANT, and part of a fourth letter; this inscription is roughly engraved, and may have been added soon after the death of Antinous, the gem being *adopted* as a portrait of him. Other gems of earlier date representing handsome youths, have been similarly treated

90

This famous gem from the Marlborough Cabinet (No. 500), has naturally been assumed to represent Antinous, the favourite of Hadrian, not only from its superficial resemblance to the known bust and coins, but from the inscription. Closely examined, however, the features have a purer, simpler cast than those of the received portraits of Antinous, while the general air and technique of the intaglio suggest affinity with an earlier stage of art than that of the time of Hadrian. Both design and workmanship of an exceedingly high order

Figured and described in glowing terms by Gori as the portrait of Antinous in "Dactyliotheca Zanettiana," 1750, but without the inscription. Also figured by Worlidge, and among the "Marlborough Gems," vol. i. p. 21; also by Furtwängler, in "Antike Gemmen," plate LXV. No. 50; and described by Story-Maskelyne, in the Marlborough Catalogue, and by Bracci, King, Reinach, and Dietrichsen (B.F.A.C., O, 87)

See Illustration

- 30 67 HEAD OF MEDUSA, in full face, with wildly tangled locks, among which are wings; under her chin are knotted two snakes: Oriental onyx cameo of two strata

The workmanship and design are of remarkable beauty
(B.F.A.C., M, 162)

- 4 68 Male Bacchant: intaglio on a pale amethyst (B.F.A.C., M, 185); fragment of a large intaglio, the subject of which is a Vase, around which is represented a dance of three Maenads: fine red sard—from the A. Morrison Collection (B.F.A.C., M, 190)—see *Illustration*; also a bust of Ganymede, wearing conical cap: onyx cameo, on a thick, bevelled stone of seven layers (B.F.A.C., M, 191) 3

- 36 69 HEAD OF A GREEK YOUTH: very fine intaglio on a golden sard; in the margin a later inscription, ANTINOOC; on the back, ΑΑΙΑΙΑ—a Marlborough Gem, No. 501

This gem is long anterior in date to the time of Antinous, and seems to have been adopted as a portrait of him, in antiquity, probably soon after his death

See Illustration

- 7 70 Nude Bacchant, bearing a *thyrsos*, while the left arm holds up a lion skin: Oriental onyx cameo of two strata, the upper portion alone being antique, the lower modern restoration—from the Montigny Collection (B.F.A.C., M, 159); and a Lion's Head, with inscription HEIOV.Λ.: intaglio on a tawny red garnet, resembles in manner the fine Marlborough Gem of the dog "Sirius," also on a garnet. The inscription is distinctly *Heiou. L.* (for *litho*, as in the well-known, but now lost, gem of the Pheidian Athena, with the inscription "*Apollodotou litho*")—from the A. Morrison Collection (B.F.A.C., M, 188)

See Illustration

- 71 YOUTHFUL WARRIOR, Achilles, or Ares, bust in profile to the left; he wears a helmet, with high crest. The gold setting, decorated with a spiral wire, is perhaps antique: intaglio on bright red cornelian

From the Marlborough Collection, No. 109 (B.F.A.C., M, 176)

See Illustration

- 72 Leda and the Swan: small fine intaglio on a brilliant golden sard—from the Bourguignon Collection; and bust of Zeus: intaglio on a golden sard—from Sir Edgar Boehm's Collection

See Illustration

- 73 Apollo Musagetes: intaglio on a beautiful golden sard—from the Baron Roger de Sivry Collection; and Hercules carrying Eros: intaglio on golden sard—from Sir Edgar Boehm's Collection

See Illustration

- 74 A VERY LARGE ANTIQUE GREEK CAMEO, in glass paste ($2\frac{3}{8}$ in. diam.), and of bold relief, imitating a sardonyx cameo of three layers; it represents the bust of Heracles in profile; he wears the lion skin and has a bushy beard. The original sardonyx cameo would probably be of the time of the successors of Alexander

GRECO-ITALIAN GEMS.

- 75 Theseus wrestling with the Minotaur: intaglio on a bright brown sard—Third Century (B.F.A.C., M, 184); and a bull, galloping: intaglio on a fine red sard (B.F.A.C., M, 186)

See Illustration

- 76 Pegasus, drinking at a spring: intaglio on banded onyx (B.F.A.C., M, 187)—see *Illustration*; and male and female figures in a Bacchic dance: intaglio on brownish-grey sard

- 10 77 ACHILLES, dragging the dead body of Hector behind his chariot: intaglio on discoloured chalcedony (B.F.A.C., M, 195); also AN INTAGLIO OF A NUDE YOUTH, with hands bound, who is being conducted between two other figures, each carrying a spear: reddish-brown sard

Described by Furtwängler in "Antike Gemmen," plate XXIV. No. 6, probably from a cast only, as a scarab of unknown ownership (B.F.A.C., M, 198) 2

See Illustrations

GRECO-ROMAN GEMS.

- 19 78 WINGED EROS, staggering under the weight of a huge cornucopia, around which is tied a ribbon, the ends flying loose. Inscription, ΑΥΛΟΥ, roughly scratched with diamond point in the field: intaglio on rock crystal (not beryl, as Furtwängler calls it)

A charming gem of large style, though fluent in execution, the inscription is probably the name of some ancient possessor. From the Marlborough Collection, No. 138. Furtwängler, "Antike Gemmen," plate LXV. No. 13, assigns it to the Hellenistic time. The gem has also been figured and described by King ("Handbook of Engraved Gems") (B.F.A.C., M, 179)

See Illustration

- 20 79 BUST OF A BEAUTIFUL GREEK GIRL, in profile to left: intaglio on red jasper. Graceful and unusually good work for the material. Recently from the East

Furtwängler "Antike Gemmen," plate LXV. No. 23 (B.F.A.C., M, 178)

See Illustration

- | | | | | |
|----|--|----|----|---|
| 80 | HEAD OF MEDUSA : intaglio on pale golden sard
<i>Very deep engraving from the Marlborough Collection, No. 96, and previously in the Bessborough Collection. Figured in Worlidge's "Gems" (B.F.A.C., M, 153)</i>
<i>See Illustration</i> | 15 | | |
| 81 | Portrait bust of a youth, with short curly hair : Oriental onyx cameo of three layers, with some resemblance to the portraits of Antinous (B.F.A.C., M, 164); and head of a young faun, in profile : Oriental onyx cameo of two layers— <i>from the A. Morrison Collection (B.F.A.C., M, 189)</i> | 5 | 10 | |
| 82 | BACCHIC MASK : Oriental onyx cameo of two layers— <i>from the Marlborough Collection, No. 681 (B.F.A.C., M, 189)—see Illustration</i> ; and bust of Africa : Oriental onyx cameo of three layers— <i>from the A. Morrison Collection (B.F.A.C., M, 170)</i> | 6 | | |
| 83 | LION PULLING DOWN AN OX : fine Greco-Roman cameo on onyx of three layers
<i>See Illustration</i> | 5 | 5 | |
| 84 | CAMEO of a lyre, on a fine onyx of two layers ; bust of Psyche : intaglio on a fine orange and yellow sard ; and a Horse, finely cut in cameo on an onyx of two strata | 9 | | 3 |
| 85 | Athene : intaglio on an onyx of two layers ; a Pair of Oxen : intaglio on golden sard ; and Conjoined Masks, on a red jasper
<i>See Illustration</i> | 8 | 10 | 3 |
| 86 | HEAD OF MEDUSA : a fine intaglio on a peridot, which is a rare material for antique gems— <i>see Illustration</i> ; bust of Athena, helmeted : a very pretty little cameo, on an onyx of four layers, two of which are red, and two milky white; and a Priest : intaglio on a bright yellow sard— <i>from Sir Edgar Boehm's Collection</i> | 10 | | 3 |

- 5 10 87 Head of Hercules: fine intaglio on a golden sard—from *Sir Edgar Boehm's Collection*—see *Illustration*; Victory, with wreath and palm: an almost circular intaglio upon an onyx of three layers, in the field an eagle and vine leaves, probably the signet of a victor in public games; and Cupid, with reversed torch: cameo on onyx of two layers—*from Sir Edgar Boehm's Collection* 3
- 5 15 88 MALE BEARDED MASK, in three quarter face, below, the inscription KVINTIA: intaglio on a fine golden-red sard
From the Marlborough Collection, No. 651 (B.F.A.C., M, 192)
See Illustration
- 12 10 89 Head of a horse: Oriental sardonyx cameo of two strata—*from the A. Morrison Collection (B.F.A.C., M, 193)*; and bust of Zeus: intaglio on a fine red sard—*from the A. Morrison Collection (B.F.A.C., M, 194)* 2
See Illustration
- 15 90 Female tragic mask: fine intaglio on a splendid red sard; Eros, seated, playing the lyre: charming little cameo on onyx of two layers; and mice working a mortar: a pretty little cameo on an onyx of two strata 3
See Illustration
- 5 91 Bacchic satyr: cameo on onyx of two strata; Neptune driving a pair of hippocamps: fine intaglio on golden sard—*both from Sir Edgar Boehm's Collection*; and a terminal figure of Hercules: intaglio on a pale pinkish sard, with upper layer of milky-white 3
- 8 92 Bacchic mask: small, but very fine intaglio on a brown sard with upper layer of milky-white; Winged Victory: intaglio on a convex garnet, antique gold ring setting—*from the A. Morrison Collection*; and Cameo of an old bearded man holding a scroll, behind him a younger man, who stretches out one arm, as if declaiming: Oriental sardonyx of three layers, set "dark" in a fine Seventeenth Century gold ring (B.F.A.C., M, 197) 3



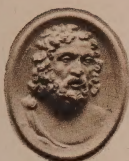
79



78



123



89



88



91



80



121



102



85



109



85



106



107



93



121



87



183



133



86



130



141



164



156



145



146



169



163



- | | | |
|--|---|-----------|
| 93 | A very pretty little "Gryllus": intaglio on golden sard, a bird bearing a trophy of arms—from <i>Sir Edgar Boehm's Collection</i> —see <i>Illustration</i> ; Hermes, seated on a ram: intaglio on a golden sard; and comic and tragic Masks: deep-cut intaglio on golden sard | 4 10
3 |
| 94 A Quadriga: intaglio on red sard; a Sculptor, modelling a bust in clay: intaglio on red sard; and a cameo of a Sphinx, on a sardonyx of three layers | | |
| | 3 | 4 10 |
| | <i>See Illustration</i> | |
| 95 LION PASSANT: fine large Oriental onyx cameo of two layers, both translucent | | |
| | 3 | 17 10 |
| | <i>From the A. Morrison Collection (B.F.A.C., M, 181)</i> | |
| | <i>See Illustration</i> | |
| 96 BACCHANTE, bust in profile to left: fine Oriental sardonyx cameo of three strata | | |
| | 3 | 26 |
| | <i>From the Marlborough Collection, No. 194, and previously in the Arundel Collection (B.F.A.C., M, 175)</i> | |
| | <i>See Illustration</i> | |
| 97 HEAD OF MEDUSA, she has full curling locks, with wings in the hair: Oriental onyx cameo of two layers | | |
| | 3 | 22 |
| | <i>From the A. Morrison Collection; modern pendant setting (B.F.A.C., M, 166)</i> | |
| | <i>See Illustration</i> | |
| 98 Curious antique cameo, of Zeus sitting between Hera and Athene: onyx of two layers, the stone bears the ancient incised inscription COCCION, gold pendant setting; and a philosopher: intaglio on a fine yellow sard, inscription, ΠΑΡΜΕΝΙΔΗΣ | | |
| | 2 | 5 |

- 9 10 . 100 Cameo of Medusa's head, set as a brooch; Eros bound to a column, with the curious inscription, ΔΙΚΑΙΩC, "Justly": black jasper intaglio; and an antique Cameo of two female busts, facing one another: in high relief on a fine sardonyx of three layers, set in a pretty old Spanish gold frame 3
See Illustrations
- 10 70 . 100A Head of Medusa, in profile: cameo on sardonyx of two layers, fine work
See Illustration
- 2 10 . 101 Head of Minerva, helmeted, in the field is a trident: intaglio on a fine red golden sard; a Gryllus, crested helmet, composed of two animals' heads: intaglio on a golden sard; and a mask of Silenus: intaglio on brown sard, with milky-white surface layer 3
- 8 10 102 OMPHALE: a spirited intaglio on a brown sard
This was No. 315 of the Marlborough Gems
See Illustration
- 8 10 . 102A CIRCULAR AGATE BOWL, of simple but graceful shape, with projecting foot, the only decoration being an incised line around the lip, 4 cm. 4 mm. high, 8 cm. 2 mm. wide
From the Forman Collection

ETRUSCAN GEMS.

- 19 . 103 TYDEUS: fine early Etruscan intaglio on pale brown sard—
from the Baron Roger de Sivry Collection. Inscription (reversed) TVTE.
Mentioned in King's "Ancient Gems"
See Illustration
- 3 . 104 Cornelian scarab, with rude intaglio of a warrior on foot fighting with one on horseback—*figured in Furtwängler's "Antike Gemmen"*; and a red Cornelian scarab: Perseus with head of Medusa—*from the A. Morrison Collection* 2

- 105 Cornelian scarab: warrior slaying another, who is clinging to an image; scarab, representing Ulysses on raft of wine-skins: black and white agate; cornelian scarab, with intaglio of a Satyr seizing a stag—from the *Forman Collection*; and a necklace, composed of antique gold mounts and beads, with five antique scarabs 4

ROMAN GEMS.

- 106 CUPID, riding a dolphin: fine Roman intaglio on a pale emerald 29

Described by King in his "Antique Gems"; from the Grant-Morris Collection

See Illustration

- 107 Head of an eagle: a fine intaglio on a red-gold sard; and conjoined masks: intaglio on a most beautiful golden red sard 2

- 108 "Confarreatio," or Roman marriage, male and female figures clasping hands, inscription, VTB: intaglio on a large onyx of two layers—from the *A. Morrison Collection*; also the Chariot-race: intaglio on a golden sard—from *Dr. Propert's Collection* 2

- 109 VICTORY, on the prow of a vessel: intaglio on golden sard—from the *Grant-Morris Collection*, and formerly *Uzielli's* (*Catalogue 635A*), described by *King* (celebrates the battle of *Actium*)—see *Illustration*; Head of a Girl, in profile: intaglio on a milky-white sardonyx, inscription, NIGRI—from *W. Manson's Collection*; and winged Eros, standing in a shell, fishing: intaglio on a convex brown cornelian 3

- 110 An Emperor on a triumphal car, with two other figures: cameo on onyx of two layers; Eagle with palm-branch: intaglio on banded onyx; and intaglio on a pale golden sard: a crab, a caduceus, a club and two fishes 3

30

- 111 A FINE ANTIQUE ROMAN CAMEO, on an onyx of three layers—
No. 406 of the *Marlborough Gems*, and previously in Lord
Bessborough's Collection. It represents the bust in profile
of an imperial youth, laureated, and was formerly thought
to be the young Tiberius; but it resembles in style and
material the large cameo of Claudius, No. 269, in the Biblio-
thèque Nationale, Paris, and is most probably the portrait
of *Britannicus*, or the young Nero

See Illustration

20

- 112 THE HEAD OF TIBERIUS, in profile, laureated: antique
Roman cameo on a whitish onyx, on black base—No. 443
of the *Marlborough gems*, and previously in the *Collection*
of the *Earl of Arundel* (temp. Charles I). Figured in
The "*Marlborough Gems*," vol. i, No. 16, as "*Galba*," but it
closely resembles the fine cameo, No. 251, in the Biblio-
thèque Nationale, Paris, said to be the portrait of Tiberius
in old age

See Illustration

16

- 113 TIBERIUS, laureated, in profile, in cameo on Amazon stone,
an excessively rare material for gems, especially in ancient
times—from the *Alfred Morrison Collection*. Set in an
old Spanish gilt-bronze and enamelled mount

55

- 114 PORTRAIT OF VESPASIAN: cameo on a beautiful onyx of three
layers; the emperor is represented in profile, laureated.
Fine bold work, and if not antique, then of Italian Renais-
sance origin

From the C. T. Hawkins Collection

See Illustration

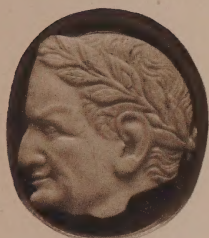
29

- 115 A LARGE CAMEO, on an Oriental sardonyx of two layers,
representing a Horse in profile, modern enamelled setting,
specially designed

See Illustration



173



112



111



114



176



174



95



48



115



175



100

- | | | |
|-----|---|-----------|
| 116 | A Wreath and pair of pipes : cameo on a two-layered onyx ; a spinthriac subject : intaglio on pale brown chalcedony with an upper layer of milky white ; a Victor, with a palm branch, standing by a terminal figure of Hercules : intaglio on a plasma ; and a small golden sard, with intaglio of a Roman emperor | 2 15
4 |
| 117 | Intaglio on banded agate : Neptune driving hippocamps ; an Ear of maize : intaglio on sardonyx ; Cupid, with reversed torch : intaglio on onyx ; and Minerva : intaglio on a nicolo | 2 15
4 |
| 118 | A Gryllus : intaglio on a reddish cornelian ; Jupiter Serapis : intaglio on red jasper ; and an intaglio, on brown sard, representing a Modius, with scales and ears of wheat | 2 15
3 |
| 119 | Early Roman intaglio on a convex brown sard ; subject, a dog running inscription L.VILL.L.F ; the head of Hercules, laureated : intaglio on burnt sard ; and a human foot : intaglio on garnet, inscription CER | 2 15
3 |
| 120 | Intaglio, on a convex banded agate : subject, a nude man carrying a branch and a wreath ; Eros chasing a butterfly : sardonyx cameo of two layers ; a Peacock : intaglio on a banded agate ; and head of an Emperor (Vespasian ?) : intaglio on a red and white onyx | 4
4 |
| 121 | Male portrait, Roman, inscription ΑΓΑΘΑ : intaglio on a fine red sard ; and intaglio portrait of a man, on brown sard —from Sir Edgar Boehm's Collection
See Illustration | 4 10
2 |
| 122 | A Horse : a charming little antique Roman cameo on an Oriental onyx of two layers ; and bust portrait of a Roman emperor : intaglio on a very pretty bevelled sardonyx of three layers | 7 10
2 |
| 123 | A ROMAN YOUTH, bust in full face, deeply cut in intaglio on a fine golden sard—Roman work of the Augustan age
This was No. 506 of the "Marlborough Gems," and is engraved as plate IX. vol. ii.
See Illustration | 18 |

ROMANO-BRITISH GEMS.

- 4 .
124 Eros and a pard, with a wine jar : a tiny Roman intaglio on amethyst, in its massive antique gold ring setting—*found at Bath* ; and bust of a late Roman Emperor, in profile : intaglio on cornelian, set in its original bronze ring—*found at Colchester* 2

LATE ROMAN.

- 1 10
125 A beautiful sardonyx, of three layers, the upper one bearing a roughly cut cameo portrait, in full face, of some princess ; also rude cameo busts of a man and of a woman 3

GNOSTIC GEM.

- 2 .
126 The Abraxas Deity, and inscriptions : intaglio on green jasper, set in gold as a pendant

BYZANTINE GEMS.

- 6 10 .
127 AN UNUSUALLY LARGE DARK CARBUNCLE, very convex, upon which is engraved the Holy Sepulchre, with two soldiers watching ; around is the inscription in Greek, CHMERON CWTPIA TW KOCMW, "To-day is salvation to the world"—*probably Byzantine work*
- 3 .
128 Large Byzantine intaglio, on bloodstone, with portrait of a lady, and inscription KΑΛΛΙΤΙΧΗ—a very similar gem is in the Florence cabinet ; and conoidal bloodstone seal, of Byzantine style ; the base bears a rude intaglio of a Saint, with legend, ΔΗΜΗΤ, for Demetrius 2
- 3 10 .
129 Curious intaglio on a bloodstone ; in the centre the Virgin Mary, seated, on one side the young Christ, bearing a cross, on the other an attendant with a fan ; above, the letters N.M.TAN

“GOTHIC” GEMS.

- 130 Fifteenth Century Italian cameo, head of the Virgin, upon a greyish chalcedony—from *Florence*; cameo, in high relief, on a two-layered onyx, representing the Virgin's head—*Italian or French, Fifteenth Century work*; and a beautiful sardonyx of three layers, bearing an intaglio of a hawk, holding in its beak a jess—*Italian, Fifteenth Century* 3.

See Illustration

6 10

ITALIAN RENAISSANCE GEMS.

- 131 A CAMEO, in the highest possible relief, representing BELLEROPHON AND PEGASUS, which was in the collection of *Count Caylus* in the Eighteenth Century, and figured in his “*Recueil*.” It subsequently belonged to the noted Dutch antiquary, *Ploos van Amstel*, who prepared a MS. catalogue of his gems, for which he had two careful drawings made of this piece. The right arm of the hero and right foreleg of Pegasus were missing when the cameo was in the possession of *Caylus*, who, as well as *Van Amstel*, considered it antique. It may, however, be of Renaissance design, but in either case is a masterpiece of the glyptic art. It is in its old gilt-bronze setting, which has been inserted into a pretty enamelled gold frame of old Italian style

See Illustration

20

- 132 EVE IN THE GARDEN OF EDEN: onyx cameo of two layers, set as a pendant—*Florentine Sixteenth Century work, by a master who is represented by a similar gem in the Bibliothèque Gem Collection in Paris*

See Illustration

21

- 4 10 . 133 A CURIOUS INTAGLIO, on red cornelian, with bust portrait of a bearded man : it appears to be an early Italian Renaissance work, but much resembles in type and features a brass coin of the Emperor Marcus Aurelius Antoninus (121-180 A.D.)

It is an Arundel and a Marlborough Gem, No. 524

See Illustration

- 7 10 . 134 A CAMEO BUST, in profile, of a youth, on a fine sardonyx of three layers ; this appears to be Sixteenth Century work, but the club and wreath on the reverse may well be antique, and are exquisitely executed ; the setting is designed by Mr. F. S. Robinson

See Illustration

ITALIAN GEMS

OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

- 4 . 135 A CAMEO PORTRAIT OF A LADY, on an onyx of two strata ; she is seen in profile, and the work is fine ; a larger cameo portrait of the same lady was among the Marlborough Gems

See Illustration

- 6 . 136 BUST PORTRAIT OF AN ITALIAN LADY, as "Omphale" : fine Sixteenth Century Italian cameo on sardonyx of three layers, set as pendant in gold mount, with blue and white enamelled border ; at the back are engraved the arms of a Cardinal

From the Pauvert de la Chapelle Collection

See Illustration



137



135



130



131



160



161



144



132



159

- 137 THE RAPE OF PROSERPINE: cameo on a perfectly *unique* sardonyx of no less than *seven* layers, of different colours, all of which are utilised to form the design; it is in extremely high relief, and perfectly finished; enamelled gold pendant setting. A *chef d'œuvre* of Italian Sixteenth Century gem engraving

See Illustration

- 138 A large Italian cameo, of three layers, the subject of which is Hercules at the bath, with Omphale and Cupid—*Seventeenth Century work, from the C. T. Hawkins Collection*; and onyx cameo of a Rhinoceros with his mate—*Italian, Sixteenth Century work*—set as ring with diamond sparks—from *Mariette's Collection* 2

- 139 Cinque-cento cameo, bust portrait of a Prince: on onyx of three layers; a large cinque-cento cameo of the Magdalen, in high relief: on a whitish chalcedony, set in an old metal-gilt and enamelled frame; and a pretty Italian cinque-cento cameo: on a sardonyx of two strata: the upper one red jasper, the under layer translucent yellow chalcedony: it represents a female Satyr, with a baby 3

- 140 Cupid with a trumpet: a charming little onyx cameo—*Italian, Sixteenth Century work*; and Diomedé and the Palladium: an Italian Sixteenth or Seventeenth Century intaglio, of the highest quality, after the antique, on a most beautiful bevelled Oriental sardonyx of three layers 2

- 141 A charming Sixteenth Century intaglio, on a fine golden sard: Cheiron the centaur instructing the young Achilles—from *Sir Edgar Boehm's Collection*; and VENUS AT THE BATH: a beautiful little Sixteenth Century cameo, on a charming sardonyx of two layers—*was No. 128 of the Marlborough Gems* 2

See Illustration

- 7 . 142 Boy, nearly nude, sitting on a skull, and blowing bubbles :
an Italian Renaissance cameo upon an onyx of two layers,
the upper dark brown, the under one milky-white—*very*
good work, in high relief ; and an Italian Sixteenth Cen-
tury portrait cameo of a lady, in high relief : on onyx of
two strata 2
- 4 10 . 143 Cameo of two strata, representing a male and a female actor
—*from the Hertz Collection* ; and head of Hercules :
cameo on the red sard upper layer of a sardonyx—
Sixteenth Century work 2
- 8 . 144 Minute cameo, on a beautiful sardonyx of three layers, on
the uppermost of which is engraved a negro's head—*fine*
Italian Sixteenth Century work, from the A. Morrison
Collection ; and portrait of a lady as Cleopatra with the
asp, on onyx of two layers : large Italian Sixteenth Cen-
tury cameo, of high finish 2

See Illustration

ITALIAN GEMS

OF THE EIGHTEENTH AND NINETEENTH CENTURIES.

- 4 10 . 145 HEAD OF MEDUSA : a very fine intaglio in the antique
manner, on a splendid golden sard, signed, LP (*Louis*
Pichler), and one of his best works—*Italian, end of*
Eighteenth Century

Louis Pichler was the younger brother of the celebrated
gem engraver John Pichler, and son of Anton Pichler

See Illustration

- 146 A BEAUTIFUL BROWN SARD, with an intaglio representing a male and a female Bacchant dancing. It is of the highest quality, and the work of *Louis Pichler*, after the antique

From the Alfred Morrison Collection

See Illustration

7

- 147 HEAD OF A YOUTH, in profile: cameo on a two-layered onyx, mounted as pendant in an enamelled gold setting, signed, ΚΑΠΠΑΡΟΝΙ. A masterpiece of *Capparoni*, the Roman gem engraver of the early Nineteenth Century—*work of the utmost possible finish*

See Illustration

12

- 148 VENUS, CUPID AND THE GRACES: cameo, in high relief, on a sardonyx of five layers. Gold pendant setting, signed by the celebrated Roman early Nineteenth Century gem engraver *Cerbara*

See Illustration

13

- 149 NAPOLEON CROSSING THE ALPS: cameo on an onyx of three layers, in the highest relief and of the minutest finish—*early Nineteenth Century work*—signed *N. Tasini*. Set as a pendant in a modern gold enamelled frame

See Illustration

6 10

- 150 GANYMEDE AND THE EAGLE: a magnificent cameo on a very fine Oriental sardonyx of two layers, set as a pendant in a decorative modern frame. The work of *Girometti*, one of the first of the Roman engravers of the early Nineteenth Century

See Illustration

5 10

- 151 Italian cameo, head of a girl, in profile, on a sardonyx of three strata; cameo of a cherub, in ruby-coloured paste; and Bacchanal procession of Cupids: intaglio on a *green turquoise*

3 5

3

- 4 5 . 152 Eighteenth Century cameo portrait of a girl, on a sardonyx of three layers; a prince: cinque cento sardonyx cameo; Atalanta: a charming cameo—*Eighteenth Century work*; and onyx cameo of a Roman Emperor, laureated 4
- 4 5 . 153 Head of a philosopher: intaglio on onyx of three layers—*Eighteenth Century, Italian work*; an Italian nobleman, bust-portrait in profile, as Hercules with the lion skin: cameo on onyx of three strata—*Eighteenth Century, Italian work*; potter forming a vase: cameo on a fine translucent sardonyx of two layers, red and orange—*Italian, Eighteenth Century work, after the antique*; and head in profile, of a prince: onyx cameo 4
- 4 10 . 154 BEAUTIFUL CAMEO, of antique design, on an onyx of three strata, with reserved rim; it represents Eros, looking through the mouth of a huge mask
From the Alfred Morrison Collection
See Illustration
- 3 . 155 INTAGLIO OF HERCULES WITH HIS CLUB, on a magnificent golden sard, in the manner of Santarelli—*extremely fine and highly finished, Eighteenth Century work—see Illustration*; and bust in profile of a Socratic faun, on onyx cameo of two layers—*from the A. Morrison Collection* 2
- 4 10 . 156 DIOMEDE WITH THE PALLADIUM: intaglio on banded agate, signed HIXAEP (*Jean Pichler*), and one of his best works—*Italian, Eighteenth Century*
See Illustration
- 4 5 . 157 A wounded warrior, kneeling, inscription ΓΝΑΙΟC : intaglio of beautiful quality on a fine golden sard; and Hercules carrying the Erymanthian boar, inscription ΛΙΚΟC : an exquisite intaglio on a fine golden sard (doublet); both imitating the antique 2
- 3 10 . 158 Head of Medusa in profile: a most beautiful intaglio on a fine golden sard (doublet); and a young warrior (Achilles?), seated before a stela, on which is hung his sword: a most finely executed intaglio on a beautiful golden sard; both imitating the antique 2

ENGLISH GEMS

OF THE SEVENTEENTH CENTURY.

- 159 A LESSER "GEORGE," OR JEWEL OF THE GARTER: cameo on a remarkable onyx of three layers—*Seventeenth Century, English work*: inserted in an old Spanish gold enamelled mount as pendant

See Illustration

- 160 A CAMEO, of Saint George and the Dragon, on a fine red and yellow jasper onyx, with enamelled gold setting as a pendant; it is a "George," or Jewel of the Order of the Garter, and probably *English work of the time of Charles I.*

See Illustration

- 161 A LARGE CAMEO, of Saint George and the Dragon, English work of Charles the First's time, boldly cut in an onyx of several layers, bevelled to a reserved rim—it was formerly a Jewel of the Order of the Garter. No setting

See Illustration

- 162 OLIVER CROMWELL, laureated head in profile: intaglio on an "eye-onyx" of green and whitish hue, contemporary work, very likely by Simon—*see Illustration*; also A SEAL OF THE TOWN OF HULL: an octagonal intaglio on red cornelian, with the design of a ship in full sail and the word "Hull"—*English, Seventeenth Century work*, set with small diamonds as a ring

ENGLISH GEMS

OF THE EIGHTEENTH AND NINETEENTH CENTURIES.

4 163 INTAGLIO HEAD OF GANYMEDE, No. 21 of the "Marlborough Gems," in the catalogue of which it is described by Story-Maskelyne as follows: "It is a work of *Burch*, unsurpassed in finish, upon a superb sardonyx of three layers; the surface layer of a pale chestnut is cut away, except where it forms a reserved rim; the next layer of bluish-white carries the intaglio, and under it is a base layer of deep brown sard; the beautiful strata of the stone are shown by its being bevelled, while from the depth of the reserved rim the impression stand out like a medallion; the gem carries the signature of the artist"

See Illustration

5 10 164 HEBE, by *Marchant* (signed), on a beautiful yellow sard; the engraved work is of high quality

This was a Marlborough Gem, No. 259. See Bracci's casts, No. 173, which is from this identical intaglio

See Illustration

5 10 164A VENUS AND CUPID: cameo on a fine onyx of three layers; a graceful subject very minutely executed and signed by *Burch, R.A.*

See Illustration

8 165 ANTINOUS, bust in profile: a very fine intaglio on brown sard, signed by *Marchant*

This was No. 503 of the Marlborough Gems, and was published among Bracci's casts

Marchant assisted in the formation of the Marlborough Collection

See Illustration



168



134



167



148



147



149



164^A



150



154

- 166 Eighteenth Century cameo, of two layers, with bust portrait of a gentleman wearing an Order; and bust portrait, in profile, of George IV. as Prince Regent, wearing the Star of the Garter: intaglio on a fine red sard, signed by *Brown* 2

- 167 RICHARD CUMBERLAND, the dramatist: cameo bust portrait on a beautiful sardonyx of two layers, set as a ring; on the back of the bezel is engraved *Richard Cumberland*, 1800. English work of the highest quality of that period
See Illustration

- 168 A BACCHANTE, bust in profile: cameo on a superb onyx of three layers, signed by the celebrated *Pistrucci*, who worked in England for the Mint, and as a gem engraver, in the first half of the Nineteenth Century

From the Baron Roger de Sivry Collection

See Illustration

FRENCH GEMS.

- 169 LOUIS XV., head in profile: a very finely executed intaglio on brown sard, probably by the celebrated French engraver *Guay*, the instructor of Madame de Pompadour in gem engraving

See Illustration

- 170 A minute intaglio, on a lovely golden sard, engraved by Louis Siries with the diamond point only, it represents the Roman emperor Vitellius (?), and is surrounded by a frame cut out of another stone; and a cameo: head in profile of Louis XV. (?), laureated 2

- 171 Onyx of two layers, with a spirited bust portrait of Napoleon, in profile, good contemporary French work, set as a brooch with blue enamel border, and surrounded with small rose diamonds; a Bacchant: cameo on an onyx of four layers; and cameo, on an onyx of three strata, with the bust of a girl in profile 3

GERMAN GEMS.

- 172 A PRETTY CAMEO: portrait of a young prince, wearing the Order of the Golden Fleece—*Sixteenth Century work on a honey-coloured jacinth*; and a King and Queen, laureated: profile busts on a roughly carved onyx cameo

ANCIENT AFRICAN GEMS.

- 173 A VERY LARGE ANTIQUE CAMEO, of a lion passant, on a fine onyx of two strata, chestnut brown on milky-white; probably an African work; modern gold setting with pink coral beads

See Illustration

- 174 THE OESTRUS, or horsefly, in full relief, and the size of life: Oriental sardonyx cameo of two layers, the upper translucent bottle-green sard with darker patches, the lower of a whitish colour with pale brown blotches; left wing and one leg on same side chipped

This curious cameo is from the Marlborough Collection, No. 732 (B.F.A.C., M, 196)

See Illustration

- 175 A MONKEY: antique cameo on black and white onyx of three layers, probably of African origin, as this species of monkey is found only in a certain district of Africa

This was No. 737 of the Marlborough Gems

See Illustration

- 176 A KING, WEARING RADIATE CROWN: antique, probably African, cameo on a curious onyx of four layers; set in gold as pendant

6 10

This was an Arundel Gem, and No. 531 of the Marlborough Gems

See Illustration

ASSYRIAN ENGRAVED CYLINDERS AND CONOID SEALS.

- 177 SAPPHIRINE CHALCEDONY CONOID SEAL: on the base, an intaglio of an Assyrian king wrestling with a lion

3 10

From Dr. Blau's Collection

- 178 Curious cylinder of black stone; small agate signet, very exceptionally shaped like a truncated cone, instead of the usual cylinder form; and two cylinders, one on white stone has the peculiarity of being engraved with the representation of an ostrich; the other is of hematite 4

7

- 179 Three large cylinders and a small one

4 15

From Dr. Blau's Collection

- 180 Three cylinders

5 10

- 181 Three cylinders

7

ANCIENT ASIATIC GEMS.

- 182 BASE OF A LARGE RED CHALCEDONY CONOID SEAL: the intaglio represents a priest adoring before phallic and other emblems placed upon an altar—*antique Persian work* (?); and a curious scaraboid, nearly circular, of greyish chalcedony: on the base an intaglio of a double-headed eagle, "ladder" border; on the back are engraved a few Greek letters 2

4 10

- 3 15 183 Ancient signet, on greenish stone, with four lines of incised writing; octagonal intaglio on a reddish striped cornelian, the subject is a king on horseback transfixing a man with his spear, below sits a wounded man, and above is an inscription; curious intaglio of a warrior, with spear and extremely large shield: red cornelian—*see Illustration*; and a victor brandishing a scimitar, his foot placed on the neck of a suppliant: intaglio on a plasma, with inscription 4
- 2 184 Conoid signet of rock crystal, octagonal in section, on the base a cross in intaglio—*Asiatic Christian work* (?), from the *Forman Collection*; and a conoidal rock-crystal seal, on the base a cross, with cable border—*Asiatic Christian work* (?) 2

SASSANIAN GEMS.

- 3 10 185 Head of Ibex, with wings, and inscription: intaglio on a good golden sard; agate ring, with intaglio of a woman; and five antique Asiatic seals 7

ANCIENT ASIATIC AND PRE-HISTORIC ENGRAVED STONES.

- 1 186 Very early cylinder seal, of mottled grey stone, with circles and zigzag ornament incised—from *Dr. Blau's Collection*; ancient conical seal of soft stone: on the base, two antelopes in intaglio; and early scaraboid, with rude intaglio of an animal, on dark serpentine 3
- 2 10 187 Two early soft stone signets: on the base of one is a centaur in intaglio, on the other a tree and two antelopes; very early oblong signet, of black, soft stone, engraved on one side with the figure of a man, on the other with an antelope—from the *Forman Collection*; and five prehistoric signets, of various shapes, in soft stone, with rough geometrical designs in intaglio on their bases 7

CHINESE ENGRAVED GEMS.

- | | | | |
|-----|--|----|----|
| 188 | LARGE TRANSLUCENT WHITISH CHALCEDONY CAMEO, of a stag, the head and body of which are mottled with black, set as a pendant in a silver frame; it is Chinese work, and is said to have been worn as a charm by Li Hung Chang till his death | 11 | 10 |
| 189 | ANTIQUE CHINESE QUADRANGULAR SIGNET, of dull green jade: on the base in intaglio an inscription in very ancient Chinese characters, as yet undeciphered | 2 | . |

MEXICAN CAMEO.

- | | | | |
|-----|---|---|---|
| 190 | Ancient Mexican cameo, mask of male face in brownish-white serpentine | 3 | . |
|-----|---|---|---|

MODERN PERSIAN GEMS.

- | | | | |
|-----|---|---|---|
| 191 | A signet, in white translucent chalcedony, oval; another, oblong, on a fine red cornelian; another, engraved on pale brown chalcedony; and another, on pale yellow chalcedony | 1 | 3 |
| | 4 | | |

FINIS

